DOCUMENT RESUME

ED 294 138 CS 009 103

AUTHOR Mason, Jana M.; And Others
TITLE Fostering Comprehension by Reading Books to Kindergarten Children. Technical Report No. 426.
INSTITUTION Bolt, Beranek and Newman, Inc., Cambridge, Mass.; Illinois Univ., Urbana. Center for the Study of Reading.
SPONS AGENCY Office of Educational Research and Improvement (ED), Washington, DC.
PUB DATE Apr 88
CONTRACT OEG-0087C1001
NOTE 35p.
PUB TYPE Reports - Research/Technical (143) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Classroom Research; Kindergarten; *Kindergarten Children; Primary Education; *Reading Aloud to Others; *Reading Comprehension; Reading Interests; Reading Research; Reading Skills; Story Reading; *Teacher Role
IDENTIFIERS Reading Management; Reading Motivation

ABSTRACT

A study examined how experienced kindergarten teachers read a story, an informational text, and a picture-phrase text to their students. Six teachers (five from schools in two small midwestern cities and one from a nearby rural area) were videotaped as they read each book to an average of 25 children in three classes each in order to capture their presentation techniques. Each session was analyzed according to what the teacher said and did before, during, and after a book reading session. Analyses of the videotapes showed that the teachers read a story in much the same way that parents read to their children at home, encouraging discussion through comments and questions, adding information before reading and recapping important ideas after reading. The results indicated that text comprehension was the central theme for kindergarten book reading sessions, with variations derived principally from differences in the type of book. (A data table, figures, and references are included and an appendix containing salient comments and questions before, during and after reading each text, as well as a list of the editorial advisory board members, is attached.) (JK)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED294138

CENTER FOR THE STUDY OF READING

A READING RESEARCH AND EDUCATION CENTER REPORT

Technical Report No. 426

FOSTERING COMPREHENSION BY READING BOOKS TO KINDERGARTEN CHILDREN

Jana M. Mason
University of Illinois at Urbana-Champaign
Carol L. Peterman
Portland State University
Bonnie M. Kerr
University of Illinois at Urbana-Champaign

April 1988

University of Illinois at Urbana-Champaign
51 Gerty Drive
Champaign, Illinois 61820

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Center For Study of Reading
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

The work upon which this publication is based was performed pursuant to Contract No. OEG 0087C1001 from the Center for the Study of Reading. It does not, however, necessarily reflect the views of this agency. A version of this report will appear in D. Strickland & L. M. Morrow (Eds.), Emerging literacy: Young children learn to read and write. Newark, DE: IRA Publications.

CS005103

Abstract

While much is known about how parents read to their children in the home environment and how this literacy event promotes knowledge of written language prior to formal schooling, considerably less is known about effective techniques which kindergarten teachers could use when reading to students, even though bookreading is considered an important part of the curriculum. In a study of six kindergarten teachers, three bookreading sessions with each teacher were videotaped so as to collect information about the techniques they would use when reading a story, an informational text, and a picture-phrase book to their students. Analyses of videotapes indicated that the teachers read a story in much the same way that parents read to their children at home, encouraging discussions through comments and questions, adding information before reading and recapping important ideas after reading. The teachers directed the informational text reading by demonstrating relevant concepts, discussing children's experiences with the topic, asking questions, and discussing the pictures in the book. With picture-phrase books, teachers blended book reading with talk about student-related experiences, and sometimes followed by rereading with the students. The results suggest that text comprehension is the central theme for kindergarten book reading sessions, with variations driven principally by differences in the type of book.

FOSTERING COMPREHENSION BY READING BOOKS TO KINDERGARTEN CHILDREN

An important aspect of learning to read involves an expectation on the part of children that the texts they encounter will make sense and have some kind of predictable structure. Making sense of a text is no less important for children learning to read than are the word, letter, and letter-sound recognition skills which are usually taught. This view of the beginning stages of reading acquisition as a blend of word recognition and comprehension skills has implications for the way teachers present texts to children before they are able to read texts themselves. One implication is that teachers should help young children experience the process of text comprehension as part of the learning-to-read process. Since independent reading skills are not yet developed, the process might be experienced through story listening.

In this report, we begin with what is known about parents reading to children and contrast that with what is known about teachers reading to young children. We, then, describe our study of six kindergarten teachers reading to their students. Using the interactions which occurred before, during, and after the presentation of three different types of text, including a story, an informational text, and a picture-phrase book, we present the techniques the teachers used for reading these books to their students. We end our chapter with a discussion of how kindergarten teachers can foster comprehension by reading to children.

We have evidence to support the premise that when parents read stories to children at home their children's later language and reading achievement are positively influenced (Greaney, 1986). Studies reveal that reading stories to children is positively associated with language production (Chomsky, 1972), ability to retell a story (Sulzby, 1985), how often children attempt to read at home (Hewison & Tizard, 1980; Tizard, Schofield, & Hewison, 1982), and their enjoyment of reading (White, 1954). Thus, reading stories to children at home is one way for parents to support children's developing literacy while also influencing their later reading ability (Moon & Wells, 1979; Wells, 1981, 1986).

We have much less evidence about positive effects of reading stories to children in the school environment. A dearth of studies on this topic has been compounded by the type of assessment instruments that have typically been used to measure early reading achievement, tests which feature letter and word knowledge rather than comprehension. For example, Rosenshine and Stevens (1984) and Meyer, Linn, and Hastings (1988) report that the more time teachers engage in reading stories to their students, the lower their student's scores on standardized reading achievement measures. However, if children had been asked to retell a story or respond orally to questions about important parts of the story instead of being assessed on their letter and word recognition knowledge, then perhaps the amount of time spent in reading to children would have been positively related to reading achievement.

In fact, Feitelson, Kita, and Goldstein (1986), provide evidence that being read to in school fosters children's reading ability. In the first study, teachers in matched kindergarten classrooms either read stories to their children or had them participate in group games. In the second study, first grade teachers either read stories to children for the last 20 minutes of the day or provided additional reading and writing lessons as extensions of the existing curriculum. Both studies showed that reading stories daily to students influenced their story understanding and retelling ability.

Lacking in the Feitelson, Kita, and Goldstein (1986) study were descriptions of how teachers read to the students. This is unfortunate because existing information about how to read stories to children varies considerably. One language arts textbook, for example, recommends that stories should be kept as a coherent whole, avoiding any discussion or analysis. The authors suggest that "[S]imply listening to the story attentively is all the response that we should seek. The natural thing is to hear or read stories and comment on them inwardly as we experience them. Being led to discuss or

otherwise respond further to them is valuable only if it is done occasionally" (p. 158, Temple & Gillet, 1984, p. 158). This advice is surprising in light of what we know about the way parents read stories to their children. Is it "natural" for young children to inwardly comment on a book that they hear, but not say anything to the parent who is reading? Yaden (1986) showed that children frequently interrupt the reading to discuss events, characters, and their own related experiences.

A series of exploratory studies on kindergarten storyreading uncovered a range of techniques used by teachers, techniques which then affected children's story recall. Dunning and Mason (1984) found that among four observed teachers' storyreading presentations, one teacher's children outperformed the others. This teacher read straight through the story and followed it by leading an extensive discussion of the most important story events. In a follow-up analysis (Peterman, Mason, & Dunning, 1985), the four teachers' storyreading presentations were evaluated not only for their effect on children's recall but also on their ability to answer probe questions and to read words photocopied from the storybook pages. Indications were that what each teacher highlighted was mirrored in the responses of the children. For example, children whose teacher focused on certain printed words were better able to recognize these words. Children in the two classrooms in which the teachers had children discuss story components recalled more information about those parts of the story. Children whose teacher led no discussion of the story did the least well on all measures.

Another complicating factor in studies of book reading is the *type* of book. Kindergarten teachers typically read stories (children's narratives), informational texts and easy-to-read texts (e.g., caption, predictable, and picture-phrase books) to their students. Very little is known about whether teachers actually read these books to children in different ways and if so, how.

When children themselves read informational texts, Robinson (1983) suggests that teachers should build children's knowledge of technical terms, call their attention to key text ideas, highlight text relationships, and help children see the value of studying the text and text concepts. It is not apparent whether these suggestions can be applied to the situation of reading to children. By contrast, there are suggestions for reading picture-phrase and predictable books to children. According to Bridge (1986), children can join in the reading through a technique called choral reading, in which the teacher reads a line or sentence followed by a unison rereading by the children. Eventually, the children will be able to reread the text without the help of the picture cues. Holdaway (1979) recommends enlarging the pages of children's favorite books so that they can be seen by a large group of chilren, then having them join in on reading the predictable parts. Finally, McCormick and Mason (1984, 1986), and Andrews and Mason (1986), using picture-phrase books, suggest that teachers introduce the topic, read the text, and then encourage children to join in rereading. Teachers may then produce inexpensive copies for children to take home, read and share with their parents and start or add to their own libraries.

In the next section, we describe our study which was designed to fill in some of the gaps about what teachers do when they read different types of books to students. This section is followed by descriptions of these teachers' techniques that show how the talk with students varies as a function of the type of book being read and the lesson segment.

Methodology

Our research intent was to determine how experienced kindergarten teachers read a story, an informational text, and a picture-phrase text to their students. We videotaped 6 teachers as they read each book in order to capture their presentation techniques: what they said, how they interacted with their students, and the types of related activities in which their children engaged. We analyzed each session according to what the teacher said and did before, during, and after a bookreading session.

Of the 6 kindergarten teachers involved in this study, 5 worked at schools in two small midwestern cities and 1 was from a nearby rural area. There was an average of 25 chilren in each classroom.

Children in all the schools were from both working class and middle class families; nearly 10% were black, with a larger percentage represented in an urban magnet school, where 2 of the teachers were located. The teachers, all female, were asked to participate in the study so that their presentation of various text types could be studied. All of the teachers had 10 or more years of experience and reputations in their district as excellent kindergarten teachers.

Three children's books were chosen for the study, the story, *Strega Nona*, by Tomie de Paola, the informational text, *Shadows: Here, There, and Everywhere*, by Ron and Nancy Goor, and the picture-phrase book, *Time for Bed*, by Jana Mason and Christine McCormick. Each teacher was asked to read the books to her class in her usual manner as we videotaped the lesson. The teachers read the three texts on different days and in different orders. All of the teachers read the books to their entire class as children sat on the floor in front of her.

The videotape camera was set up in the classroom beforehand and remained stationary until the teacher signaled that the lesson was completed. The camera was set up either behind the children, or to the side, and was directed onto the teacher with some of the children visible. Teachers were given each book at least one day ahead of the scheduled lesson in order to given them time to prepare.

Lesson Transcript Analysis

All lessons were completely transcribed and the transcripts were identified first according to *Lesson Segment*. *Prereading* was defined as the section of lesson that preceded reading of the first text page. *During reading* was the section which began with reading the first page and ended with the last page read. *Postreading* began with comments after reading the last page and ended with a signal from the teacher that the lesson was completed. Transcript summaries were then compiled of each teacher's statements and questions that took place during each section for each text. These are presented in the Appendix. This data reduction step allowed us to become extremely familiar with all the transcript information so that we could identify and interpret the talk between teachers and their students and make accurate judgments about teachers' speech and their lesson sequences.

Interactions between teachers and students were identified next. An interaction was defined as an initiation of a comment or question about a word from the text or a text concept which could stand alone (i.e., not be answered or commented upon by others) or which could generate one or more responses or reactions by others. Interaction units within each lesson segment were counted and teachers' initiating remarks were then categorized according to the *type of remark*, that is, the presumed intent of a teacher's statement or question.

Results

Teachers varied considerably in the number of interactions they had with children depending on the type of text, the lesson segment, and in their style of teaching. We describe briefly these differences before focusing on the type of remark, in which major differences over the lesson segment and over type of text were identified and interpreted.

Number of Interactions

Teachers carried out a larger number of interactions with students when they taught the lesson for the expository text (89) than when they taught the predictable text (51) or the narrative text (58). Teachers differed as well in their attention to each part of the lesson. They had an average of 35 interactions with their students during the reading, and fewer interactions before (15) and after (13) the reading. Table 1 shows this information, as well as text differences as a function of the lesson segment. The table shows that the expository text was more likely to be focussed on during the reading but not afterward, while the picture-phrase book received more attention before and after reading. It shows great variability among teachers in number of interactions they had with students.

Teachers 1 and 2 had an average of 31 and 33 interactions with children, Teachers 3 and 4 had 53 and 49 interactions, respectively, Teacher 5 had 73, and Teacher 6 had more than 140 (and that was an underestimate because of a 5 minute video equipment breakdown during part of one lesson). The table also shows differences in the way individual teachers handled each type of text. Teachers 5 and 6, for example, carried out more interactions with students than the other teachers during and after reading the narrative. Teachers 1 and 2 engaged in fewer interactions than other teachers during the reading of the expository text.

[Insert Table 1 about here.]

Type of Remark

A number of effective techniques were devised by teachers to frame each text they were about to read, to help children comprehend as they read, and to wrap up the lesson. Although teachers varied in the number of interactions they had with children, similar types of questions and techniques within lesson segments usually appeared. The type of remark, however, was affected by the lesson section and text type, and so we report information about remarks separately for each text and, within a text, for the lesson section. These are summarized in Figures 1, 2, and 3 and examples of each are presented next. We begin with the narrative, then describe the expository text, and last the predictable text. Accompanying the descriptions of differences among texts and lesson sections are examples from the transcripts.

[Insert Figures 1, 2, & 3 about here.]

Reading a narrative to kindergarten children. All teachers engaged children in interactions before reading the narrative. Three types of remarks were dominant during that lesson segment: *Book information, Point of view of characters*, and *Goals for the lesson*. There were two aspects to the book information: (1) the name of the story, usually the author's name as well as other stories written by the author, and the illustrator or the fact that the book had won a Caldecott award; and (2) information about the type of text, in this case an old tale. Information about the characters' point of view was provided in two ways, (3) details about the main characters and (4) where or when the main characters lived, or the setting. Finally, attention was occasionally paid to goals for the lesson (5) by establishing listening goals. Examples from the transcripts of these types of remarks follow. The numbers in the margin refer to the type of remark, *T* followed by a number identifies a teacher, *C* indicates a response by one or more children, . . . indicates an unrelated portion of the transcript that was omitted, and the actual text is designated by quotation marks.

(1) T2: I've read this story once before. It's a good story. . . . What's the name of this story?
C: Basketti.
T: Oh, it's not spaghetti.
C: Pasta pot.
C: Strega-noff.
T: Strega-noff? No, that's close.
C: Strega Nona.
T: Strega Nona. Very good.

(1) T4: The author of this story is a man named Tommie de Paola and there's something special about this book. Can you tell? Who can tell me?
C: It's a prize.
T: It won a prize. Do you remember what this prize is? This is a Caldecott award for having very, very nice pictures.

(1) T6: And you notice that when he illustrated this book he did such a good job, he got a prize. The pictures are beautiful.

C: He got that little coin.

T: Uh-huh. That's an award that they put on the front of a book when the pictures are extra nice. So he won an award.

(2) T6: So it looks like the same man, Tommie, drew the pictures, and he retold an old tale. What is it to retell an old tale--you think--Alex?

C: It means--to read it all over.

T: To retell is to read it over again or tell it over again. So he's retelling. He is telling it over again. What is a tale, Matthew?

C: A tale is some old story that is not true. It won't never, never happen.

T: Oh, a tale is a story that will never, never happen.

(3) T3: Well, the cover of this book shows a picture of a lady who is a grandmother. I'll bet you can see her.

C: Yeah.

T: And the word "nona" means grand--no, let's see, the word "strega" means grandmother. But, she's more than that.

C: She's a mommy.

T: She is real special because she's a witch.

C: O-o-o-o-o.

T: The witch you saw this morning in *The Wizard of Oz* was a bad witch, wasn't she? Strega Nona is a good witch. She has magic powers, but she is not bad.

(4) T6: By looking at the cover, who do you think or what do you think this book is going to be about?

C: A little woman.

T: A woman. Uh-huh. What do you think, Matthew?

C: And a bunny and a peacock.

T: Okay, so it looks like a woman has a bunny and a peacock and [inaud]

C: A bird.

T: And a bird. Uh-huh. Justin?

C: A tree.

T: And a tree outside. Do you think this might be her house?

C: Yes.

T: So she lives in this house, and this might be her yard. Is there anything else that gives you any clues to what the story might be about? Mathew?

C: She has a hat on her head.

(4) T6: What is the clue that tells you that she lived longer ago rather than now? (Children look at the cover picture.)

C: 'Cause she's old.

T: She looks old. Do we not have any old people now?

C: Yeah.

T: We do. When we went to the nursing home we saw old people. So we do have old people. What do you think, Justin? Why do you think this happened long ago?

C: Her dresses go all the way down to her feet.

T: Her dress goes all the way down. Did we see the people at the nursing home with dresses all the way down to their feet?

C: No.

T: So. But a long time ago, they did wear dresses that were long, didn't they.

(5) T6: I want you to think about what happens to the boy in the story and what special kind of person this lady is, what she can do that no one else can do. I want you to listen to the story.
C: What's it called?
T: The title of the story is *Strega Nona*.

During the reading, teachers focused on comprehension of the text. They achieved this in three ways: *Intonation* or stress patterns in their rendition of the text, *Elaboration* of the text, and *Questions* about the text content. Intonation patterns were not analyzed in this report. Elaboration took place through brief comments by teachers about an important text event or how a picture in the text elaborated on or helped explain the text or through rephrasing after reading a difficult-to-understand sentene. All of these examples of elaboration are identified with a (1) below. Questions took several distinct forms. A number of questions were asked about (2) meanings of unfamiliar words. Other questions checked children's text comprehension. The text comprehension questions that dominated were (3) prediction, (4) interpretation, (5) judgment, and (6) explanation. Following are examples of the six types of interactions that took place during the reading of the narrative.

(1) T3: "... a pot that could cook all by itself." You didn't have to put anything into it.

(1) T4: "... He didn't see Strega Nona blow three kisses to the pasta pot." She's going in (points to picture) and then she went back to the pasta pot and blew three kisses.

(1) T6: "... he was thinking, 'my chance has come.'" This wiggly line shows us what he was thinking in his head. And there's a picture of the pasta pot there.

(1) T5: "String him up, the men of the town shouted." That isn't very nice is it?
C: They should string him up with pasta!
C: Yeah!

(2) T2: What's a potion?
C: It's kind of like a thing you drink or other--something like that.
T: Sort of a special medicine.
C: And when--and when you drink it you might turn into a frog.

(2) T3: See the wart on this man's nose?
C: Uh-huh.

(2) T4: Do you know what a wart is? Lindsay?
C: I have one on my toe.
T: Brian?
C: (Brian shows children a wart on his finger)
T: Do you think you should go and see Strega Nona?

(2) T5: Pasta's like what?
C: Spaghetti.
T: Spaghetti, that's right.

(2) T6: What is a wart?
C: What do you mean?
T: Oh, like Alex--see Justin had warts. What are they, Justin?
C: Warts.
T: What is a wart?
C: It's a wart that you have to pull off 'cause they don't go away.

(3) T4: How do you think she's going to feel (about the spilled pasta)?
C: Angry.
T: At who?
C: Big Anthony.

(3) T: Why do you think she'll be angry with him?
C: Because he touched the pot.
T: Let's see.

(4) T5: Who is Big Anthony?
C: The one that has to do all those--all that work.
C: He's a slave.
T: Well, I wouldn't say he's a slave. He's a helper. There's a difference between a slave and a helper.

(5) T5: What do you think he was thinking?
C: I'll steal the pot.
C: I'll make the pot work.
T: He'll make the pot work? Okay, let's see what happens.

(5) T5: How do you think the people feel toward Big Anthony? . . . Aaron?
C: Afraid, 'cause they think it's--I don't know.
T: Well, go on. That's a pretty good start. You want to help him out, Dennis?
C: I think he's gonna fall under the pasta and he's gonna suffercate.
C: Well, I think they're mad. Probably mad.
C: Yeah.
T: Why, Eli?
C: 'Cause-cause they thought he knew--he would be able to take control of it.
C: He knew what he was doing (inaud) I think.

(6) T5: Why is all of this happening to Big Anthony now?
C: 'Cause he made the pot boil.
T: That's right.

(6) T5: Why (did the pot keep boiling)?
C: Because he didn't blow the three kisses.
T: Right.

(6) T5: Why is she going to make him eat it (the pasta)?
C: He made the mess.
T: He made the mess. But why do you think she wants him to eat it? Eli?
C: For the punishment.

There were 4 types of postreading interactions: *Text resolution, Book information, Text review, and Follow-up activities*. Teachers usually began the postreading segment by recognizing comments from children about the story and then asking (1) how the story ended or was related to children's experiences. Some asked (2) what type of book it was. One teacher engaged children in a (3) review of the critical story ideas. Several teachers directed (4) follow-up activities, which in these lessons involved drawing and constructing pictures from the story. Here are examples.

(1) T1: Do you think he (Big Anthony) will do that again?
C: No.

(1) T4: Do you think that Big Anthony should have been punished?
C: Yes.
T: Do you think that was a good punishment?
C: Yes.
T: Why do you think it was a good punishment, Nick?
C: I think it was a good punishment 'cause if he did it he would have to clean it up and so that it was a good punishment.

(1) T6: How do you think it feels to have someone laugh at you?
C: Bad.
T: When Big Anthony went to the town square and he told them all he could make the pot do magic, and they laughed at him--he probably felt real sad. Has anybody ever laughed at you?
C: Yeah.
T: When did they laugh at you? (She continues with questions and comments, soliciting responses from children about their feelings.)

(2) T5: Is this a real story or a pretend story?
C: False--false.
C: A fairy tale.
T: Yeah, it's an old tale. It really isn't true, is it? Is there such a thing as witch.
C: No.
T: You don't think so?
C: A witch can [inaud].
C: There can't be--there can't be a magic pot.

(3) T5 (questions asked while showing pictures from the book):
What do the people think about Nona? She's supposed to be able to do what?
Why did she put the sign in the town square?
Why did she need a helper?
Now what is Big Anthony doing in this picture?
Did he hear the complete verse?
What did he omit?
So when she went away, what did Big Anthony do?
Was he able to stop the pot from boiling? . . .Why?
So what happened?
Who stopped the pot from boiling?
And what was his punishment?
Did he change his appearance a little bit?
And where is the old lady?

(4) T3: Do you think you could make a picture showing Big Anthony . . .
C: I want to do the lady.
T: Strega Nona.
C: Could we draw like when he was fat?
T: Yes . . .
C: Do you think we could look at the pictures?
T: You can look some more at the pictures, too. Right.

To summarize, the lessons for reading the narrative to children could be separated into three segments with each containing different types of remarks. Before reading the story teachers made remarks about book information, point of view of characters, and goals for listening to the story. During the reading teachers elaborated on the text and asked questions. After reading they talked about its resolution, what type of text it was, reviewed the story, and suggested follow-up activities.

Interactions that occurred before the reading prepared children for the story. Story talk during the text reading was also valuable and appeared to support rather than distract children from comprehending. By elaborating on the text and by asking questions about text information that had just been read, teachers could help children understand new words and ideas, attend to the important story ideas, and allow children opportunities to express the important ideas in their own words. Talk after the story reading helped children to reconstruct and express the important text ideas.

Reading an expository text to kindergarten children. The types of interactions that occurred for reading the expository text were quite different from the narrative. In the prereading section of the lesson, four teachers provided (1) information about the book, with two of the teachers going into detail, and one teacher relating the book to another book on the same topic. Although the type of text or the fact that this text would give information rather than tell a story could have been presented, none of the teachers did so. Three of the teachers provided (2) listening goals. Here are examples.

(1) T5: The title of this book is *Shadows: Here, There, and Everywhere.*

(1) T6: The story that I'm going to read today is called Sh--adows, shadows. Christopher, we read a shadow book last week didn't we.

C: Uh-huh.

T: Would you go get that one out of the Book Nook--the shadow book that we read last week? (The teacher continues by naming the authors and leading the children to compare the pictures, which were photographs in the new book and drawings in the old.)

(2) T2: I brought this (desk lamp) for a very special reason. You're going to have to watch very carefully. I'm not going to turn the lights on when I read this and you're going to have to just watch.

(2) T3: The shadows that you're going to see in here--they surprised me and they may surprise you, too, because they're different from some of the ones we looked at when we studied them in February.

(2) T4: Some of the questions about shadows are answered in the book. I want you to listen very carefully.

What teachers did instead of talking about book information was to provide information about the topic, namely, shadows. They launched into extensive discussions by (1) relating text concepts to children's background experience; (2) relating concepts to the cover picture; and (3) demonstrating concepts. Interestingly, it typically took longer for teachers to develop these concepts than it did for them to present character or setting information for the narrative. Here is one example of each type.

(1) T4: What I want to hear about is what you saw (on the playground). What I asked you to look for. Something--What did you see? Ben?

C: When I was running on the sidewalk, I saw my shadow.

T: And what was it doing?

C: It was moving with me.

T: Did you try to catch it?

C: Yes.

T: Cedric?

C: When I was--when I just come out and Nick was running, I was running, too. I said, 'Nick, do you see your shadow?' And I didn't know the shadow was there so I had to look down and then I saw my shadow.

T: Why do you think you could see your shadow so well today? Emily?

C: The sun.

T: Because the sun is very bright. What do you need in order to have a shadow? What do you have to have? Katy?
C: Like a person.
T: You have to have an object, don't you? It could be a person or a building. And what else do you have to have? Brian?
C: Lots of sun.
T: And lots of sun. And what makes the shadow, then, when you have the sun and an object--how do you get a shadow? (The teacher tries to elicit the idea that a surface is needed, but children don't say that and she does not give it.)

(2) T4: You can see on the cover this boy is doing what?
C: Running.
T: Running. And his shadow is doing what?
C: Running.
T: His shadow is running.
C: He runs down steps.
T: His shadow is running down steps.

(3) T2: You see my head on the chalkboard? My head's not on the chalkboard (teacher holds up a desk lamp so that it casts a shadow of her face on the board).
C: Yes it is.
T: Where? My shadow.
C: Your shadow! Your shadow!
C: Hey! Now, it's over here.
C: Light makes shadows.
T: Why does light make shadows?
C: Because it does.
C: Because they're bright and the sunlight goes right through you.
T: There are a lot of things that are bright--gold's bright.
C: Because you're just blocking the light and it can't get through and it makes a shadow because it's all the way around.
T: Oh-ho! I've got my same light--I've got my same hand. Why is my hand not up there now? (Teacher has turned the lamp sideways.)
C: Because you're putting it down.
T: Oh, so the direction has something to do with it.
C: You have to have it on a wall or something.
T: It has to be on a wall. It couldn't be on a skirt? (She moves the lamp so a shadow forms on her lap.)
C: [Inaud.]
T: Oh, so I don't have to have a wall? I could have a skirt? What do I have to have? I have to have some sort of surface, don't I?

The expository book included questions as part of the text, and so during the reading of the text teachers used (1) book questions as their own. Teachers also elaborated on the text, using a text question or a text statement: (2) as an opportunity for concept demonstration; (3) to comment on text or picture information; and (4) to suggest home or school activity. They occasionally asked their own questions. The questions usually concerned (5) explanation, (6) identification of pictures, and occasionally (7) defining unfamiliar words. Examples of each type follow. Book questions that were being read are in quotation marks.

(1) T1: "How many lights are shining on the ballerina?"
C: One.
C: Two.
C: Three.
T: "On the ice skaters?" You'd have to count the shadows, wouldn't you?

(2) T2: "What makes a shadow?" You already told me, didn't you? You need a light. You need something else--an object, and you need a surface, don't you? Now, let's see how that works here. (The teacher continues by demonstrating how shadows are made and how they are changed by moving a light.)

(2) T6: (After reading, "What makes a shadow," the teacher brings out a flashlight.) Now let's see if I can make a shadow.
C: I got lights like that--a flashlight.
T: So, if I have a light, an object--that's my hand--and a surface is the wall, I have a shadow.
C: The farther away it is, the bigger it gets.
C: Wow!
T: So when I move my hand, the shadow changes, doesn't it?
C: When you go [inaud] it goes [inaud].

(2) T6: When I raise the light up so it is pointing this way, is the shadow long or short?
C: Short.
T: You can even see it's way down there. It's real short. So when I change the light, the shadow changes.

(2) T6: Now, sometimes, if I were to have two lights, how many shadows do you think we would have?
C: Two.
C: One.
T: Well, let's see if we would. Here's one light. Now, if I turn another one on--
C: Two!
T: It does make two, doesn't it?

(3) T2: And you can tell that this is a big shadow. See? That's a boat right there. And people are really in that boat. So this must be a very tall cliff, so it makes a very big shadow. And I don't know if you know what this is--
C: I know--a jack.
T: That's right. And those are little jacks you play with--jacks you play with on the sidewalk. So that's a very little thing. But it still creates a shadow.

(4) T2: "When two lights shine on you--two shadows." Do you believe that? Would you go home and try it tonight? Try it.

(4) T2: "Change the surface and the shadow changes." You know, when we go outside for recess today, for our playtime, we're going to take a look at that. We're going to stand in different places. We're going to see how long our shadows are.

(5) T2: This is a book about shadows. Why is there no shadow there (in the picture)?
C: 'Cause they're in the grass?
T: And shadows don't happen in the grass?
C: No, they do.
C: I see some.
T: Well, then, why isn't there very much of a shadow here?
C: 'Cause they're all away from the light.

(5) T6: When can there be a light, an object, a surface, but no shadow? Alex?
C: When there--see that light, there is no object.
T: Here is an object (points to picture). Here the object is not making a shadow. The boy is not making a shadow.
C: 'Cause the bush.
T: Ah--
C: In the dark you can't have a shadow.
T: Something bigger got in the way.

(6) T3: These two pictures are of the same building, the Washington Monument. But one of the pictures we can see the building better than we can in the other one. Which one has the shadow?
C: The one that looks kind of gray and white.

(7) T4: Do you know what a surface is? Nick?
C: Something that the object is on.
T: Right. It's what the object is on.
C: Like ground.

There were no reviews of text concepts, and no discussion of any of the text ideas after teachers read the expository text. This was unexpected, but it may have occurred because the teachers felt they spent enough time developing the ideas during the reading of the text. Three teachers, however, did suggest follow-up activities for later that day or another day. They directed children to look for shadows or to play shadow tag games outdoors. Here is one example:

T3: Can you think of something you're going to look for on the way home from school?
C: Shadows.
T: And when we go on the playground tomorrow, we can look for some more--
C: Shadows.

To summarize, the organization for reading an expository text to kindergarten children contained some sets of remarks that were similar to those used for a narrative and some that were totally different. The prereading frame contained less book information, no point of view, and no information about the text type. But instead teachers took an appreciable amount of lesson time developing concepts featured in the text. They used three techniques, relating concepts to children's background knowledge, relating them to the cover picture, and demonstrating the concepts. During the reading of the text, teachers elaborated on the text by demonstration, by using text or picture information, and by suggesting later home or school activity. They asked a large number of text questions as well as a few of their own, and these questions provided opportunities primarily for the teachers to elaborate on text concepts. Postreading was brief, containing only suggestions for follow-up activity.

Reading a picture-phrase book to kindergarten children. The way that teachers read this little book was considerably different from the narrative or the expository text. These changes could be expected considering the book's length (6 pages) and simplicity (three or four words to a page). Teachers asked fewer questions altogether, but involved children in a greater number of activities.

In the prereading section, book information and lesson goals were given scant attention and, in place of characters' point of view, teachers used more general book topic information. Children were usually told the title or asked to read it and then some put the words from the title in order. Some had children discuss their own bedtime experiences or other experiences, and some had children figure out the title from the cover picture. The book's length or readability was occasionaly mentioned. The examples that folllow are: (1) Book information, (2) Topic, and (3) Lesson goal.

(1/3) T1: This book you'll notice is not as long, Joni, as the others is it?
C: Huh-uh.
T: And the words--are they the same as the other books that we had?
C: No.
T: What does this kind of tell you? . . . That you could probably read once you learn the words. I would like to read it first and I'd like you to look at the pictures and maybe someone will know the words.

(1/2) T6: Maybe we can try to figure out what it says together.
C: Time
T: time--
C: to get up.
C: for
T: for--
C: bed.
T: Time for bed is the name of this story. Raise your hand if you can tell me what the picture on the cover shows. (She calls on several children who describe the picture.)

(1/2) T3: How many words are there in the title?
C: Two.
C: Three.
T: Are there two or three?
C: Three.
T: Three words. I have 3 words on here (chalk tray), but I don't have them in the right order. That's one of the words in the title, this is one of them, and that's one of them. Now I didn't put them in the right order because that doesn't say "Time for bed."
C: for bed time.
T: Thomas, do you want to see if you can get them in the right order? If I want it to say "Time for Bed," I need it to start over here. That says "time." What does that say?
C: "for bed."
T: And now, who will read it for us? Benjamin.
C: Time for bed.

(1/2) T5: This is a front cover to the story. Now look at that front cover. Who thinks you could think of--name a title of the story. (The teacher has covered the title with a piece of paper. She calls on children for titles and then what the story might be about and why.)

(1/2) T4: The story that I'm going to read to you today is a very short story, and in it, there's a sequence. . . . The thing that happens first, you put first, the thing that happens next you put next. All right, Katy, if you were going to get ready for supper, what is one of the things you would have to do first?

(2) T1: How do you know it's "Time for bed?"
C: He's got his pajamas on.
C: And his teddy bear.
C: And his cover.

(2) T6: I'd like you to close your eyes for a minute and think about when you go to bed. What is your time for bed? When you're finished thinking about your time for bed, open your eyes and we'd like to hear a little bit about your time for bed. Justin, can you tell us what you do when it's your time for bed? (She calls on most of the children one by one, responding to each child's list of bedtime events.)

(3) T6: Let's find out whether this boy or girl did the same things that you did in your time for bed.

(3) T3: You are really going to like the book I have today because it's a book I can read, but it's also a book you can read.

During the reading, as one might expect with a picture-phrase book, teachers seldom elaborated on or asked text comprehension questions. Some teachers did ask word recognition questions, however, usually by accepting connections between the word and the initial letter. Here are two examples.

T3: How do you know it isn't "book?" This says "read" and this says "a." How do you know that that isn't "book?" (Child had misread, saying "Read a book" for "Read a story.")

C: 'Cause it's a story.
T: 'Cause it's a story. How do you know that it's a story.
C: Because there's no "b."
C: Because it starts with "s."

T2: How did you know that this one was not "Read a book?" How did you know that it wasn't "book?"

C: It starts with an "s."
T: Oh, good.
c: And then a "t" and then an "o."
T: Okay!
C: And then an "r" and then a "y." It wasn't b-o-o-k.
T: So you knew even though the picture gave you a hint of a book that it was going to be "story."

In the postreading, although two teachers briefly reviewed the text content with children, more attention was paid to follow-up activities. These included (1) rereading the text, (2) acting out the bedtime events, (3) reordering the bedtime events, (4) discussing their own bedtime, and (5) printing words. The directions teachers used to begin these activities are presented next.

(1) T1: I'll read a line and you read a line.

(1) T3: Let's see if we can all read it together.

(2) T1: One more time, and I would like you to pretend to do the things that it says.

(3) T6: If we were going to change this story, we'd have to make sure that brushing your teeth comes before climbing into bed. How about after you lay down, get tucked in, say nighty-night--can you do that before you read a story?

(4) T2: When you get ready for bed and your mom says, Daniel, Mark, Justin, Josie, time for bed, what's the first thing you do?

(5) T2: We're going to take this book back to the table and I have a brand new, never before been used, set of letters. They're very special. . . . We're going to make the word "bed." We're going to make some other words that are a lot like "bed," words that you sang about.

In summary, to read a picture-phrase book to children teachers used the prereading section of the lesson to introduce the book topic. They had children discuss their own bedtime experiences, discuss a sequence of events, read the title, or figure out from the cover picture what the title ought to be. During reading, most teachers read the story without questions or comments. In the postreading section, the focus was on follow-up activities, such as rereading the text, acting out text events, reordering text events, describing their own bedtime, and printing words.

Discussion

Complete transcripts of lessons from 6 teachers, each reading three books, were analyzed to provide information about how book reading lessons take place in a kindergarten classrooms. In addition, the analyses show how teachers might interact with their students to foster text comprehension. We found that the teachers encouraged children to respond to their questions and to offer comments. They established lively discussions by asking for volunteers, by calling on children, and by allowing children to speak out. As they read a text they commented briefly on the text ideas, asked children to elaborate or explain, pointed out picture information, and demonstrated the ideas. They also extended children's responses to achieve greater accuracy or to model a fuller answer, and allowed children to ask questions and make unsolicited comments.

Teachers constructed different types of lessons for the narrative, expository and predictable texts, that they read to their students. They organized each lesson into three sections, with each section serving a clear and different purpose. The types of remarks teachers had with their students are summarized in Figures 1, 2, and 3, in which the three text types are distinguished.

Teachers prepared children for reading by talking about the text topic, by using the picture on the cover, by demonstrating information, or by relating the title to children's experiences. With the narrative, they asked children to listen and think about the main characters, with the expository text children were to listen and watch carefully, and with the picture-phrase text they were to think about how it was related to their own experiences or else they were told to prepare for reading it themselves. Thus, before a text was read, children were led to think about and pay attention to quite different text information. One effect was that the picture-phrase text generated more talk with children: twice as many interactions occurred with that text as with the other two (an average of 23 versus 11 and 12).

As teachers read the texts, they were strongly influenced by the nature of the text as they interjected comments and asked questions. They elaborated and asked many text comprehension questions about the narrative and expository texts and asked word related questions about the picture-phrase text. They made frequent, brief comments about the narrative and engaged children in demonstrations of the expository text concepts. Narrative questions were more likely to be about word meaning or interpretation while expository text questions were likely to be requests for labels of pictured information or explanations of concepts. These differences slanted the narrative lesson toward high-level comprehension and longer-lasting responses from children. Lower-level, short-answer comprehension answers described most of the expository text interactions, and a few context-based word recognition questions described the picture-phrase text. Because the expository text interactions were generally at a low level, there were a larger number of interactions with that text, an average of 63, with the narrative involving half as many, 32, and the picture-phrase text even less, an average of only 10.

Text effects continued after reading each text. Following the narrative, teachers set up story-related discussions. Following the picture-phrase text reading, they had children engage in reading, writing, or acting out the text or discussing ideas related to the topic. They also encouraged oral language expression with talk about text-related background experiences. Little discussion occurred after reading the expository text. There was an average of only 4 interactions with children after reading the expository text but an average of 17 with each of the other two texts.

Two cautionary notes about these findings. One is that teachers read only one of each type of text to their children, so it is conceivable that there are larger within-text genre differences as well as between-text genre differences than we described. Future work needs to assess this possibility, although given the nature of the differences we found, we do not expect significant differences. A second caution regards the large differences in the number of interactions teachers had with their children. We think these represent differences among teachers in their style of conducting lessons

rather than differences in the type of text read to children, and style differences could affect children's comprehension and recall. Additional analyses of these transcripts, based on children's recall of the texts which were collected directly after they were read each text, will address that possibility.

Conclusion

Teachers adapt their lessons for each type of text when they read to classrooms of kindergarten children, but with all three types they focus on their students' comprehension. One way they do this is to help children tie new text information and unfamiliar book language to oral language and experiences. A second way is to provide opportunities for children to discuss text concepts. A third way is to allow a gradual shift of responsibility of text comprehension from the teacher to the child. These three ways are discussed next.

Teachers arranged book reading lessons to allow children to tie text information to their own language and background experiences with these activities. Teachers had children talk about their own experiences, as when they had children talk about what they did before going to bed or during supper. Teachers reminded children of experiences they had together at school. One teacher, for example, reminded children of the witch they had seen in the movie and another of the old people they had visited. Teachers sometimes created an experience for children to discuss. This occurred frequently before and during the reading of the expository text. They also encouraged or allowed children to make comments about the text, particularly the narrative, that were elaborations of their own experience, such as comments about children's warts that were made while trying to define the word.

Teachers provided a large number of opportunities for children to talk about the text concepts. The transcripts indicate that each book reading lesson generated from 30 to over 100 interactions. How did they arrange this? We found there were four notable approaches. One was to interrupt the reading to comment on and ask questions about unfamiliar text language. With the narrative, they asked many word meaning and text comprehension questions. With the expository text, they had children label and find information in the pictures. With both texts they allowed unsolicited comments about the text and book pictures. A second approach to stimulate children's talk was to encourage discussions that differentiated new from old information, and that interpreted new text information. Demonstrations and good questions were helpful, and if a question was too difficult, they rephrased it or asked another child to help so that answers nearly always came from children. A third approach to use questions that required children to form longer answers by explaining, predicting, defining, and inferencing, which was featured with the narrative. A fourth approach was to use activities that permitted children to elaborate on their own text-related experiences. Children were encouraged to give examples from their own experience, particularly for the picture-phrase text. Some teachers called on children one by one, allowing each to tell about his or her experience until everyone had been given an opportunity.

Finally, teachers were sensitive to the difficulty of the text and the amount of support children needed for understanding by adeptly shifting responsibility to the children with the easier texts. The expository text was most difficult and teachers did most of the work. They did all of the reading, demonstrated text ideas, and explained most of the text ideas. They had children do easy things, such as to point to pictures (e.g., "Can you find the egg with the missing shadow? Julian, can you point to it? Did he find it?"). They gave easy questions, such as to label pictures (e.g., "What do you think this one is?"), affirm statements (e.g., "And look at the shadow here--is it different?"), make forced choice responses (e.g., "In which picture of the chair has the sun gone behind a cloud? This one, or this one?") and fill-in-the-blank answers (e.g., "I want one person to come and find the egg with the missing shadow, and that egg should look--what?"). They also verbalized general concepts and asked children for examples (e.g., "A surface could be what? This would be a wall or it could be what?"). With the narrative, which was moderately difficult, teachers did all of the reading but had children go

beyond the "what" to explain, predict, interpret, etc. (Examples were shown earlier under the "During Reading" Section of the narrative). With the picture-phrase text, which was the easiest, teachers allowed children to participate in the text reading or rereading and discuss text relationships, assuming that they understood the text.

We find that teachers prepare children to comprehend different types of text when they read aloud, adapting their lessons based on the text type. Narrative text reading and discussion revolves around the story line. Teachers capture children's attention with the characters and their plight, the story events, and the resolution of the story. They are receptive to ideas from the children and respond to their comments, stopping to elaborate on the ideas, ask questions to help children focus on the important ideas, or evaluate children's level of understanding. Expository text reading can feature a visual rather than verbal representation of information. By using this approach, teachers need not build knowledge of terms and new concepts using definitions or questions about the text but may demonstrate the ideas and solicit responses to the demonstrations as well as to pictures in the text. This approach has not been described in other research and deserves further study since it may be a powerful way to introduce children to factual and complex concepts. Picture-phrase text reading focuses children on the print. Children are asked to look at the print and encouraged to participate in the reading, they relate the text to their own experiences, and they carry out activities related to the topic or to word reading after the story is read.

Our study suggests that kindergarten teachers use techniques that are not unlike those used by parents. Children are led through the texts, with new information being elaborated on, explained, and related to children's experiences. Many opportunities are provided for children to talk about the text and their related experiences. Then, children are gradually allowed to take on more responsibility for reading and interpreting text information.

References

Andrews, J. F., & Mason, J. (1986). Childhood deafness and the acquisition of print concepts. In D. B. Yaden, Jr. & S. Templeton (Eds.), *Metalinguistic awareness and beginning literacy: Conceptualizing what it means to read and write* (pp. 177-190). Portsmouth, NH: Heinemann.

Bridge, C. (1986). "Predictable Books for Beginning Readers and Writers." In Samson, M. R. (Ed.). The pursuit of literacy: Early reading and writing. Dubuque: Kendall Hunt Publishers.

Chomsky, C. (1972). Stages in language development and reading exposure. *Harvard Educational Review, 42*, 1-33.

de Paola, T. (1975). *Strega Nona*. Englewood Cliff, NJ: Prentice Hall.

Dunning, D., & Mason, J. (1984, December). *An investigation of kindergarten children's expressions of story character intentions*. Paper presented at the 34th Annual Meeting of the National Reading Conference, St. Petersburg, FL.

Feitelson, D., & Goldstein, Z. (1986). Patterns of book ownership and reading to young children in Israeli school-oriented and nonschool-oriented families. *The Reading Teacher, 39*, 924-930.

Feitelson, D., Kita, B., & Goldstein, Z. (1986). Effects of reading series stories to first graders' on their comprehension and use of language. *Research on the Teaching of English, 20*, 339-356.

Goor, R., & N. (1981). *Shadows: Here, there and everywhere* (1st Ed.). NY: Crowell.

Greaney, V. (1986). Parental influences on reading. *The Reading Teacher, 39*, 813-818.

Hewison, J., & Tizard, J. (1980). Parental involvement and reading attainment. *British Journal of Educational Psychology, 50*, 209-215.

Holdaway, D. (1979). *The foundations of literacy*. New York: Ashton Scholastic.

Mason, J. M., & McCormick, C. (1984). *Time for bed*. Champaign, IL: Pint-Sized Prints.

McCormick, C., & Mason, J. (1984). *Intervention procedures for increasing preschool children's interest in and knowledge about reading* (Tech. Rep. No. 312). Urbana: University of Illinois, Center for the Study of Reading. (ERIC Document Reproduction Service No. ED 233 222).

McCormick, C., & Mason, J. (1986). *Use of little books at home: A minimal intervention strategy for fostering early reading*. American Educational Research Association Convention, San Francisco, CA.

Meyer, L. A., Linn, R. L., & Hastings, C. N. (in press). *Teachers' reading to students correlates negatively with students' achievement in reading: Why might this be?*

Moon, C., & Wells, G. (1979). The influence of home on learning to read. *Journal of Research in Reading, 2*, 53-62.

Peterman, C., Mason, J., & Dunning, D. (1985). *The storybook reading event: How a teacher's presentation effects kindergarten children's subsequent attempts to read*. National Reading Conference, San Diego, CA.

Robinson, H. A. (1983). *Teaching reading, writing, and study strategies: The content areas.* Boston: Allyn & Bacon.

Rosenshine, B., & Stevens, R. (1984). Classroom instruction in reading. In P. D. Pearson (Ed.), *Handbook in reading research*, (pp. 745-798). New York: Longman.

Sulzby, E. (1985). Kindergarteners as writers and readers. In M. Farr (Ed.), *Advances in writing research, volume one: Children's early writing development* (pp. 127-200). Norwood, NJ: Ablex Publishing Corporation.

Temple, C., & Gillet, J. (1984). *Language arts: Learning processes and teaching practices.* Boston: Little, Brown, & Co.

Tizard, J. Schofield, W., & Hewison, J. (1982). Collaboration between teachers and parents in assisting children's reading. *British Journal of Educational Psychology, 52*, 1-15.

Wells, G. (1981). *Learning through interaction: The study of language development.* New York: Cambridge University Press.

Wells, G. (1986). *The meaning makers: Children learning language and using language to learn.* Portsmouth, NH: Heinemann.

White, D. N. (1954). *Books before five.* Wellington, New Zealand: Council for Educational Research.

Yaden, D. (1986). Reading research in metalinguistic awareness: A classification of findings according to focus and methodology. In D. B. Yaden, & S. Templeton (Eds.), *Metalinguistic awareness and beginning literacy: Conceptualizing what it means to read and write* (pp. 41-62). Portsmouth, NH: Heinemann.

Table 1

Number of Teacher-Student Interactions for Three Lesson Sections and Three Text Types

Teacher	Text	Prereading	During reading	Postreading
1	Narrative	2	6	6
	Expository	10	19	1
	Picture-Phrase	28	4	16
2	Narrative	6	19	5
	Expository	17	17	1
	Picture-Phrase	8	1	26
3	Narrative	11	13	9
	Expository	6	57	3
	Picture-Phrase	14	23	22
4	Narrative	3	17	9
	Expository	19	60	11
	Picture-Phrase	11	2	16
5	Narrative	5	40	34
	Expository	3	84	1
	Picture-Phrase	29	9	13
6	Narrative	32	97	42
	Expository	17	139	8
	Picture-Phrase	49	23*	11*

*Underestimate because of a 5 minute loss of data.

Figure 1.

Ideas for Presenting Narratives

Before Reading the Narrative

- Show the cover of the book to the children. Encourage discussion about the book's content.
- Discuss the author and illustrator of the book.
- Allow children to discuss their own experiences which are related to those raised in the book.
- Discuss the type of text the children will be hearing (folk tale, repetition story, fables, fantasies, etc.).
- Introduce children to the story's main characters, the time and place in which the story occurs.
- Set a purpose for the children to listen to the story, usually to learn what happens to the main character.

During the Reading of the Narrative

- Encourage children to react to and comment on the story.
- Elaborate on the text, when appropriate, in order to help children understand the written language used in the story and story components, such as the main character's problem, attempts to resolve the problem, and its resolution.
- Ask questions, occasionally, to monitor children's comprehension of the story or relevant vocabulary.
- Rephrase the text when it is apparent that children are having difficulty with the words or phrases.
- At appropriate points in the story, ask children to predict what will happen next.
- Allow children to share their own interpretation of the story.

After Reading the Narrative

- Review the story components (the setting, problem, goal, and resolution).
- Help children make connections between the events of the main character and similar events in their own lives to show how their own problems might be solved.
- Engage children in some kind of follow-up activity, such as a discussion of other books by the same author or illustrator, an art activity, perhaps as simple as drawing a picture about the story, or some other means of active involvement with the story.

Figure 2

Ideas for Presenting Expository Texts

Before Reading the Text

- Determine children's level of understanding of the topic presented in the text. Do this by discussing the picture in the text and having them describe their experiences with the topic.
- Provide demonstrations and in-context explanations of difficult concepts.
- Discuss the relationship between the title and the topic to be addressed.
- Set a purpose for listening. This might include finding the answers to questions the children raised in their discussion of the topic.
- Provide a link between their experiences with the topic and what they will be learning from the text.

During the Reading of the Text

- Ask questions periodically to check their understanding of the text. Questions that actually appear in the text might provide excellent opportunities for discussion and demonstration of the topic.
- Through comments about the pictures and through carefully selected questions, help children identify pictures which might represent unfamiliar concepts.
- Provide suggestions about activities children might engage in later which will encourage them to further explore the topic.

After Reading the Text

- Allow children to ask questions about the text.
- Help them see how informational text can be used to learn more about their own world.
- Offer activities that will tie text concepts to children's experiences.

Figure 3

Ideas for Presenting Picture-phrase Books

Before Reading the Book

> Let children know that these books are ones that they will be able to read if they listen and look at the pictures.
> Have children attempt to read the cover. Talk about words they already know. Let them predict what the book is about based on the title and the picture on the front cover.
> Have children talk about their own experiences which are related to the book topic or theme.
> Provide multiple copies of the book, or enlarge the book so that children can see the print.

During the Reading of the Book

> Allow those children who are able to read along with the teacher.
> Ask children how they are able to recognize some of the words.

After Reading the Book

> Briefly review the content of the text, drawing on the experiences of the children to highlight specific events or sequences.
> Reread the text, having the children join in as they recognize the words or have children participate in choral reading.
> Let children explore the print by having them attempt to write words from the book.
> Provide an opportunity for children to read the book on their own.
> Extend the presentation by having children act out the text, draw pictures to go along with the text or to compose a similar text.

Appendix One:
Salient Comments and Questions
Before, During and After Reading Each Text

Remarks about Strega Nona Text

Teacher 1.

A. Prereading. Who do you think Strega Nona is?

B. During Reading. So what is Strega Noma? What is a lady witch?

C. Postreading. Did she get to sleep in her bed? What about Big Anthony? He's got a problem, hasn't he? What's his problem? Does he look uncomfortable? He looks fat and kind of sick. Do you think he'll do that again?

Teacher 2.

A. Prereading. What's the name of this story?

B. During Reading. Strega Nona means Grandma Witch. What's a potion? What does "grazia" mean? What is a pasta pot? What does applause mean? What is a barricade? What does "string him up" mean? What does "the punishment must fit the crime" mean? What did Strega Nona do (to make the punishment fit)? Strega Nona got to sleep in her bed.

C. Postreading. What is this? (a copper pot with uncooked spaghetti and macaroni inside) Put the pieces of pasta together on black paper to make designs or you could even make letters, and if you can make letters you could probably make words.

Teacher 3.

A. Prereading. You're going to like this story alot. There's one character in this story that you've seen before . . . reason is that the same author wrote and made pictures of a book called Big Anthony that I read to you one time (reviews plot of that story). The cover of this book shows a picture of a lady who is a grandmother. And the word "strega" means grandmother. She is real special because she's a witch. The witch you saw this AM (Wizzard of OZ) was a bad witch. Strega Nona is a good witch. She has magic powers. This story happened a long time ago, before people had telephones . . . And what you're looking at is the square (explains what people do in a town square). The name of the story is Strega Nona.

B. During Reading. See the wart on this man's nose? She had a special potion she used to get rid of that. (points to the sign and explains why Strega Nona put up a sign) (After reading that Big Anthony went to see Strega Nona about work, says) Cause he had read the sign. (After reading that Strega Nona warned him not to touch the pot, points to the pot and says) There it is. It's not to be touched. What do you think he'll make in the pasta pot? Do you know another word for pasta? (after reading that Strega Nona blew three kisses, says) She blew them to the pot and he did not see it. Big Anthony didn't see it. You didn't have to put anything in it (the pot). They made this big barricade (points to picture). (Explains stringing up, saying) They wanted to have him killed. (Shows last page) This is how he looked when nighttime came. How do you think he feel after eating all that?

C. **Postreading.** Make a picture showing Big Anthony. Think of different ways to show Big Anthony . . . everyone make one picture, hang them all up at one time and see the whole story at one time.

Teacher 4.

A. **Prereading.** Tells author's name. What is special about this book? (won a Caldecott award). I want you to look really carefully at the pictures as we read. It's a folk story. . . . It takes place in Italy. Think about what happens to the boy in the story and what special kind of person this lady is--what she can do that no one else can do. The title of the story is Strega Nona.

B. **During Reading.** What is a wart? What does "grazia" mean? She's going in (the house) and then she went back to the pasta pot and blew three kisses. Here he is in the village (bowing). Do you think he's surprised (when pot overflowed)? Look at this--they piled all those things up to shut it back. Like a what? How do you think she's going to feel (seeing the pasta all over)? Why will she be angry with Big Anthony? What does "the punishment must fit the crime" mean?

C. **Postreading.** Do you think he's going to want to have pasta ever again? Do you think Big Anthony should have been punished? Do you think that was a good punishment? Why? Do you think Big Anthony should have started the pot? What did Strega Nona tell him before? Did he follow directions? Do you think this really happened or was it make believe?

Teacher 5.

A. **Prereading.** Who can read the book title? What does the illustrator do?

B. **During Reading.** What is a wart? What will the sign say? How much money will Big Anthony earn? What work is Big Anthony doing? Who listened to Strega Nona as she sang to the magic pot? Who is Big Anthony? Big Anthony is a helper, not a slave. Who is a priest? He's a religious person. What was Big Anthony thinking (about the pot)? What is pasta like? What did Big Anthony not do? Why are people applauding him? How did he feel/Why is he so happy? Why did the pot keep bubbling? (repeats) Now how did people feel about Big Anthony? What is a barricade? Look at the past/look there. Not nice to want to string him up. What will Strega Nona do? Why is she going to make him eat it? Why does she want him to eat it? Look at Big Anthony. Why is he getting so fat?

C. **Postreading.** Is this a real or pretend story? Is there such a thing as a witch? (Has children look at and discuss pictures). What do people think about Strega Nona/What is she supposed to do? Why did she put the sign up? Why did she need a helper? Now what is Big Anthony doing (listening to her sing the magic song)? Did he hear the complete verse? What did omit? When Strega Nona went away what did Big Anthony do? Was he able to stop the pot from boiling? So what happened? Who stopped the pot from boiling? What was his punishment? After eating all the pasta what happened? Where is the old lady?

Teacher 6.

A. **Prereading.** The name of this book is Strega Nona. That's a different name (discusses that it might be Spanish or French). This is an old tale retold and illustrated by Tommie de Paola. What does it mean to illustrate? What is it to tell an old tale? What is a tale? A tale is a story that will never happen. (describes pictures and that the book won an award for the pictures) What do you think this book is going to be about? Do you think this might be her house? So she lives in this house and this might be her yard. Do you think she lives now or a long time ago? Why? (allows that she looks old and brings up children visiting the nursing home and then asks) Why do you think this

happened long ago? (accepts long dress of Strega Nona as reason) Let's find out whether this story is one that is something that would never happen. (talks about the construction of illustrations)

B. During Reading. (talks about the first pictures showing townspeople). Does anyone know who they (priests and sisters of convent in picture) are? Right up here these three pictures show Strega Nona taking oil--that's what it says on the container . . . (discusses Strega Nona's magic potion) Do you think we could do that? I'm not sure I have a magic touch. Do you have a magic touch? (talks about people coming to Strega Nona for help). What is a wart? (discussion with children about warts and then explains that Strega Nona put up a sign in town square) Do people live in the twon square? But people come there for what reasons? So they can read messages or they can. . . . What do you think Strega Nona would say on her sign? (as children answer, she writes out their messages, has them help spell easy words, and has them help her read the messages). I wonder whether anyone is going to come (in answer to the sign). How do you "fetch" water? So Strega Nona didn't have a faucet? What is pasta? (gets three different answers and then says) Let's find out. Maybe that's what it is (refers to last answer of noodles). (explains that the picture shows Big Anthony thinking about the pasta pot) What are they eating? Is that pasta noodles? (showing picture of people eating the pasta)? Think he's going to get in trouble? (children and teacher talk about how to eat spaghetti with a ford) What happened to his hat (asks as Big Anthony is trying to get the pot to stop)? And now what happened to it (referring to the pot)? He didn't blow the three kisses . . . he didn't know. Look what happened. The bunny had to go. What's a barricade? (talks about picture and then that the barricade didn't work) What does "string him up" mean? (accepts wrapping). He's got some rope there and they think they should wrap Big Anthony up.

C. Postreading. Look at him look at that pasta (after Strega Nona said to eat all the pasta). Do you think he's very happy with that thought? (Talks with children about Big Anthony getting fat and getting sick while Strega Nona is sleeping in her bed and then has children talk about eating too much and getting sick). How do you think it feels to have someone laugh at you? When Big Anthony went to the town square and he told them all he could make the pot do magic, and they laughed at him, he probably felt real sad. Has anybody ever laughed at you? (encourages discussion of their experiences). Big Anthony took a bow and he felt like a hero. What did he do for them? How did you feel when Big Anthony was a hero and he was feeling so good? You were suspicious that something was going to happen--the noodles were going to keep on coming--and you were afraid for Big Anthony.

Remarks about Shadows Text

Teacher #1.

A. Prereading. (Introduces concept by asking about Groundhog Day then asks), Can you see your shadow today if you're outside and why? (Shows book and asks what the boy is doing and then answering, Skateboarding. Child asks another question and she responds), That's just a shadow of two children.

B. During Reading. (Reads and has children answer questions with her that are in the text. Children listen and make occasional comments or one word responses).

C. Postreading. None.

Teacher 2.

A. Prereading. (Lights are off except for a lamp on floor next to teacher. Positions lamp so that a shadow of her face is cast on the blackboard. Has them realize that her shadow not her head is on the board. She then moves the light to different positions) why does light make shadows? (When children give incomplete or wrong answers she counters, as the child who says light makes shadows because they're bright. She says,) There are a lot of things that are bright--gold's bright. (In this way she pulls from them that there has to be a surface for a shadow to project against.)

B. During Reading. (Introduces book title by sounding out the word, Shadows, slowly then begins to read, allowing interjections by children and adding comments, e.g., after reading what one needs to make a shadow, she said) You already told me, didn't you. You need a light. . . . Now let's see how that works. (she continues to read and demonstrates how the shadow moves when her hand or when the light's position is changed. Also demonstrates long and short shadows. Suggests they try changing the number of lights at home. Then demonstrates how changing the surface changes the shadow. Tries to get them to figure out why there is not shadow from the book picturing children playing on a cloudy day but they require help): I'm wondering here if they've got a light. What's the typical light outside? . . . What happens if there are clouds . . . (a child then gives the correct answer).

C. Postreading. Has them play shadow tag outdoors.

Teacher #3.

A. Prereading. (Apparently children were encouraged to play shadow tag at the earlier recess period as she asks how many tried to step on shadows. Then she asks a few children to demonstrate hand shadows onto a paper taped to the blackboard as she holds a flashlight). This book called . . . was written by . . . (notes dedication is to the children of the authors).

B. During Reading. (begins reading and interjects comments about the pictures, pointing to them as she explains. She asks and then answers questions or elaborates on the text throughout the reading. Children make very few comments or responses).

C. Postreading. Can you think of something you're going to look for on the way home from school? . . . And when we go on the playground tomorrow, we can look for some more [shadows].

Teacher #4.

A. Prereading. (Children had been asked to look for shadows while they were outside earlier in the day and so asks what they say on the playground. After children told about seeing their own shadow she said) Why do you think you could see your shadow so well today? (She elaborates

on "the sun" response with) Because the sun is very bright. What do you need in order to have a shadow? (elicits a person which she elaborates as) you have to have an object. It could be a person or a building. And what else do you have to have? (elicits lots of sun but not surface so says) Some of the question about shadows are answered in the book. (and asks them to listen carefully). You can see on the cover this boy is doing what? . . . His shadow is running down steps.

B. During Reading. (Reads text and when the first text question about what makes a shadow comes, she says that they talked about it and asks) If you don't have sun, could you have a shadow anyway? (with a no response she explains that they need sun outside but inside they could use a flashlight. This approach is continued through the reading with her asking questions or eliciting comments which results in brief responses from the children as she reads and points to the text pictures).

C. Postreading. None.

Teacher #5.

A. Prereading. Who can tell me the name of this word? Anyone see a shadow (on cover of book)? The title of this book is. . . .

B. During Reading. (asks whether children see any shadows on a page and when she reads the first text-question, children respond with part of the answer. She says) Light, and--? (to elicit more of the answer and then gives the information) And a surface of some kind for it to reflect on. Yes that's a surface. The street would be a surface. (Reads that shadows require light, an object and a surface and then asks them what this surface would be. When she reads that the light goes around a hand she demonstrates and talks about it. This pattern is continued throughout the reading, interjecting questions and adding information for the children. Their reactions are infrequent and brief, usually one word in length).

C. Postreading. None.

Teacher #6.

A. Prereading. The story that I'm going to read today is called /Sh-a-doz/ (underlines with finger and then reminds children that they heard another about same topic last week and has a child bring it to her. Reads the title and authors' names and gets them to say that the illustrations are photographs rather than drawings).

B. During Reading. (Begins reading, interjecting comments and questions about the illustrations such as) "Which is the biggest--the shadow or the boat?" (Has children refer to the illustrations to answer the text questions, though when they're to answer what makes a shadow, she turns off the lights and uses a flashlight to demonstrate changes in her hand shadow size with distance from the screen and explains that the light) goes between my fingers but the light cannot go through my fingers or my hand. So the light shines on the wall around my hand, and everywhere except where my hand is. And then my hand blocks the light and the light shines on my hand instead. (also demonstrates long and short shadows when the light is directly above or to the side of a person and adds another flashlight to show that two lights cause two shadows to appear. Refers children to the picture in the book of several lights on a skater. Continues to use her demonstrations to augment the photographs and text. Children respond, comment, and ask a few questions).

C. Postreading. (Says she will put a light on the block and puzzle area so they can practice making shadow puppets. Also they will go to playground and play a shadow game. They are to find a shadow and stand on it. When she blows a whistle, they are to run and find a different shadow, each person must be on a different shadow.

Remarks about Time for Bed Text

Teacher 1.

A. Prereading. This book, you'll notice, is not as long as the others, is it? And the words, are they the same as the other books we had? What does this kind of tell you--that you could probably read once you learn the words. I would like to read it first and I'd like you to look at the pictures and maybe someone will know the words.

B. During Reading. (Child asks if it says Timmy for Bed) It's not.... How do you know it's "Time for Bed?" (some children interject that they've seen the book before. She accepts this answer and tells children to let her read it first). Does your mother say that to you? I used to say that to my boys. Why don't I say it to my boys any more?

C. Postreading. I'll read a line and you read a line. One more time and I would like you to pretend to do the things that it says.

Teacher 2.

A. Prereading. One of the words that we just sang is in this book. And when you hear me read that word, would you put up your hand?

B. During Reading. (Reads title with children helping and repeats the first two words, letting children say the last word) How do you spell the word "bed?" (Reads the remaining pages).

C. Postreading. Do you ever say that when you're going to bed? When you get ready for bed and your mom says, time for bed, what's the first thing you do? ... Did they have "Take a bath" in here? (elicits other things they do, then has them read the first page with her.) How did you know that this one was not "Read a book?" How did you know that it wasn't "book?" (elicits letters of story and book). (Asks them to read next 2 pages) How did you know that this wasn't going to be "Get a squeeze?" so you looked at the letters. You knew that it had to be "get a hug." (they read next page together) How did you know that it wasn't "Climb in your cot?" (elicits clarification of all the letters it had to be and then reads the last page) What does that mean--"to sleep tight?" (elicits comments). We're going to take this book back to the table and I have a brand new, never before been used, set of letters. They're very special. These are stamp letters, but they're not like any stamp letters we've had before. We're going to make the word, "bed," words that you sang about. We're going to find those letters, we're going to check them in the book and see if we can do them with the brand new stamp book.

Teacher 3.

A. Prereading. (announces that she has a book that they can read--but not until it is their turn) On the cover I have a picture of somebody who is getting ready to do something, and I bet you can tell from looking at the picture what they're getting ready to do. How'd you know? How could you tell from the picture?

B. During Reading. (Allows child to read title) How many words are there in the title? (Sets three cards on chalktray with the three words but in the wrong order) I have three words on here but I don't have them in the right order.... See if you can get them in the right order. And now who will read it for us. Now it's in the right order. (Asks for volunteer for next page; child reads one word incorrectly) That's almost what it says. This says "read" and this says "a." How do you know that that isn't "book?" (elicits response that it starts with "S.") (On next page, volunteer reads correctly and after asking how many get to do that before going to bed, which a child says that "everyone has to do it") Bet you can't figure this one out. What is it? (Gives hints by giving the

definition of "hug" and then tells) It's getting a hug, isn't it? And I know that it says that because this is /g-et/, it says "a" and it says /h-u-g/, hug. I can sound those letters, put them together, and that's what it says. (Asks for volunteers one of whom reads it correctly. It doesn't say "get in bed" because then there would be what letter? A "g" and I don't see a "g." (continues to differentiate the correct "climb" from the incorrect "get." Then reads the last page herself.)

C. Postreading. (Asks a child to come up and pretend he is doing the first story event, reading a story, and asks children to say what he is doing. The child miscues and she asks which is it book or story. Then she asks for other children to do the next pages. When "get a hug" is read "hug," she asks) It says, "get a hug" Does it say "Give a hug?". How could you tell? I see the "g" but how do you know it doesn't say "Give a hug?" (continues by merging "climb in bed" with the last page; does not ask children to read them). What does "sleep tight" mean? (Answers her own question, has other children take turns pretending to get into bed, then asks) Could you read the whole book for me? First child begins by saying, "Nathan, wake up." (She asks another child to begin. This time every child who is called on reads the page correctly). This would be a nice book to hear before you went to bed sometime, wouldn't it. Maybe you can even write a book like that sometime when you're in that center.

Teacher 4.

A. Prereading. The story that I'm going to read today is a very short story, and in it there's a sequence. Do you remember when we've talked about a sequence? What is a sequence? You put things in the right order. What if we have a sequence of events? A sequence of things that happen. What are you looking for in a sequence of things that happen? The thing that happens first, you put first, the thing that happens next you put next. All right, if you were going to get ready for supper, what is one of the things you would have to do first? (Has long discussion about order of events for supper.) Listen to the story to see if the sequence is anything like the sequence you have when you go to bed. The name of this story is, *Time for Bed.* How can you tell it's time for bed?

B. During Reading. (reads first two pages then asks on third page) What do you think this says? (Children then try to read with her.)

C. Postreading. Which of these do you think might be the very most important? (allows discussion then says) It's kind of hard to say, isn't it because they're all pretty important. Let's see if we can all read it together. (All read). What does "sleep tight" mean?

Teacher 5.

A. Prereading. (Shows book cover with words covered.) Look at that front cover. Give me a name for this story. What do you think? (Writes children's guesses on a paper). So what do you think this story is about? Why? Where do you think it's written (the title)?

B. During Reading. What does it say? Look at the words carefully. Once you can read the sentence, raise your hand. So where do you think the little boy's going to go? Why do you think he wants a story read to him? Get a hug from whom? Do you think the boy is just getting up or he's getting ready to go to bed? Why? But when he just gets out of bed in the morning, he has pajamas on, too.

C. Postreading. Just before going to bed, do you do some of these things? You don't do them in this order necessarily, do you? By "not the order" what do I mean? (shows pages again). And the last thing you do is what?

Teacher 6.

A. Prereading. Maybe we can try to figure out what it says together (elicits name). Time for bed is the name of this story. Tell me what the picture on the cover shows (elicits what child is holding, whether it is a boy or girl). Who many of you also go to bed? ... Close your eyes for a minute and think about when you go to bed. What is your time for bed like? (elicits comments from children, one by one, about what they do) I'm going to ask you to pretend that you are getting ready for bed. Do what you do at your house (then says to be ready to listen to what's inside the book. Responds to child who predicts that the story will contain a problem).

B. During Reading. (Reads first two pages and asks) How do you know it doesn't say, "Read a book." (elicits beginning letter difference then asks) Can you tell by looking at this child how old they might be? (allows different answers and asks for reason for answer. Then continues with text. However parts of the dialogue are missing.

C. Postreading. (Apparently the teacher asked whether the order of the events could be changed, ending with the comment, so you can do some of the things out of order.)

EDITORIAL ADVISORY BOARD
Spring/Summer 1988

Commeyras, Michelle

Foertsch, Daniel

Hartman, Doug

Jacobson, Michael

Jihn-Chang, Jehng

Jimenez, Robert

Kerr, Bonnie

Kerr, Paul

McGinley, Bill

O'Flahavan, John

Ohtsuka, Keisuke

Reddix, Michael

Schommer, Marlo

Scott, Judy

Stallman, Anne

Wilkinson, Ian

MANAGING EDITOR
Mary A. Foertsch

TECHNICAL EDITOR
Sandy Setters

MANUSCRIPT PRODUCTION ASSISTANTS
Delores Plowman
Nancy Diedrich